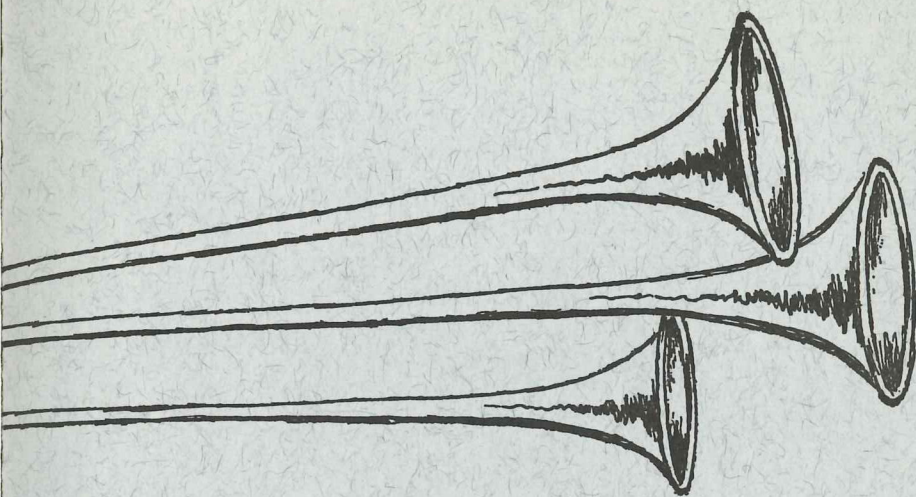




The
UNIVERSITY OF TORONTO CONCERT BAND

ROBERT A. ROSEVEAR, Conductor

THE MACMILLAN THEATRE

Edward Johnson Building

Sunday, March 26, 1972

3:00 p.m.

PROGRAMME

O CANADA

PRELUDE AND FUGUE IN B FLAT MINOR - *Johann Sebastian Bach*
(arranged by *Ronald L. Moehlmann*)

Conducted by Peter Smith

OVERTURE FOR BAND (1963) - - *Joshua Missal*

DICHOTOMY (1966) - - - *Donald H. White*

THREE SHORT PIECES FOR EUPHONIUM - *Albert Gower*
(*accompaniment arranged by Gordon Adnams*)
Soloist - GORDON ADNAMS

Giocoso

Cantabile

Allegro

SUITE FRANCAISE (1946) - - - *Darius Milhaud*

Normandie

Ile de France

Bretagne

Alsace-Lorraine

Provence

- INTERMISSION -

OVERTURE CAPRICCIOSO (1971) - *Frank Erickson*
Conducted by Wayne Jones

OROBOROS (1971) - - - *James Montgomery*
For 29 Instruments and Electronic Transformation

MARGARET SUITE (1965) - - *Luigi Zaninelli*

The city by Night

The city by Day

A Little Girl Filled with Sadness

A Little Girl Filled with Joy

THREE JAPANESE DANCES - - - *Bernard Rogers*

Dance with Pennons

Mourning Dance

Dance with Swords

Next Event:

Saturday, April 8, 8:30 p.m.—University of Toronto Symphony Orchestra

PERSONNEL

FLUTES

Dodie Layton
Ann Keefer
Vincent Helwig
Susan MacLagan (piccolo)
Lynda Dixon
Jane Cutler
Elisabeth Vomberg
Sally Burton

OBOES

Peter Smith
Peggy Wilson (English Horn)

CLARINETS

Richard Thomson
Betty Harbord
Wayne Jones
Ben Pankhurst (Eb)
Terry Storr
David Basskin
Nancy Bunyard
Gary Kidd
Margaret Ferris (alto)
Brenda Martin
Kenneth MacDonald
Dennis Chreptyk
Leonard Corsini
Norman MacInnes
Anne Philip

BASS CLARINETS

Oldrich Pergl
Gordon Mitchell (contra)

BASSOONS

Richard Humphrey
Katherine Husband
Paul Kirkley

SAXOPHONES

Lawrence Sereda
Paul Gordon
Richard Debicki
Robert Pusching
David Tanner

TRUMPETS

Robert Smith
Robert Gray
Lorne Yacyshyn
Ernest Eason
Bruce McGregor
Keith Joyce
Charmaine Finnemore

HORNS

David Spence
Randi Patterson
Lorraine Clarkson
Mary-Jane Stitt
Rhonda Mills
Fergus McWilliam

TROMBONES

David Wilks
Paul Hawkshaw
Dan Williams

EUPHONIUMS

Gordon Adnams
Susan Self
Cameron Walter

TUBAS

Dale Fawcett
Charles Kipper

DOUBLE BASS

Jan Urke

PERCUSSION

Michael Hayes
William McCant
Donald Philip
Jerry Ronson
Shari Whitton

HARP

Elizabeth Volpe

PIANO

Inga Tammsalu

CELESTA

Paul Feheley

MEZZO-SOPRANO VOICE

Katherine Smithrim

LIBRARIAN

Peter Smith

SECRETARY

Mary-Jane Stitt

"The five parts of this *Suite* are named after French Provinces, the very ones in which the American and Allied armies fought together with the French Underground for the liberation of my country: Normandy, Brittany, Ile-de-France (of which Paris is the centre), Alsace-Lorraine, and Provence."

Some of the material in the suite is drawn from folk tunes of the provinces. The movements, alternating between fast and slow, are marked *animé*, *lent*, *vif*, *lent*, and *animé*. The listener will doubtless share the conviction of some performers that Milhaud was optimistic in his reference to the parts not being difficult to play.

The work is in many ways a gallic counterpart to the well-known Vaughan Williams *Folk Song Suite* played by the Band at its January concert. It is interesting that, reversing the widespread practice of playing band transcriptions of orchestral works, this composition is now almost as well known in the composer's *orchestral* version of the band original!

OVERTURE CAPRICCIOSO

Erickson

Best known for his prolific publications of transcriptions, arrangements and instructional material for the beginning and intermediate levels of instrumental music education, Erickson has turned his attention increasingly to original compositions designed to introduce your instrumentalists to contemporary musical devices yet still considering the technical and musical limitations of student performers. *Overture Capriccioso*, written for high school band, is liberally supplied with strong dissonances. Several themes, notably that of the slow middle sections, while not employing a full twelve-tone row, have many characteristics of this method of writing. Wayne Jones, the conductor, is a senior student in Instrumental Music Education in the Faculty of Music.

OROBOROS

Montgomery

Oroboros "the worm that eats itself", is a Jungian Urth-Symbol, representing a self-perpetuating, eternal system. The title is descriptive of the compositional procedure used in the work, specifically in terms of the method by which sonorities are extracted from the basic set. The set is constructed to give five distinct groups, each of which is an attrition or expansion of its predecessor. Five is also reflected in the number of choirs in the ensemble, and in the treatments allotted to each choir.

Electronic manipulation is always triggered by the ensemble, and the shape of the event follows and depends on the ensemble shape. Modules used are: one voltage control oscillator, ring modulator, and mixer. Interfacing of the modules was designed by David McKenzie. James Montgomery is a student in the Graduate Department of Music and a composition student of John Weinzwieg.

MARGARET SUITE

Zaninelli

This work for concert Band was developed from themes in the composer's score for the award-winning art film, "Margaret" — the story of a little girl growing up in the Italo-American section of New York

PROGRAMME NOTES

PRELUDE AND FUGUE IN B FLAT MINOR

Bach

This transcription, made in 1940, of the 22nd prelude and fugue from Book I of the *Well Tempered Clavier* is one of many valuable contributions by the late Ronald L. Moehlmann to the band repertoire, especially for school ensembles. Peter Smith, the conductor, is a senior student in Instrumental Music Education in the Faculty of Music.

OVERTURE FOR BAND

Missal

Although the composer's score refers to an "Integral Harmony Orchestra", this work is cast in the traditional mold of a concert band overture. Contrasting sections include a buoyant opening *allegro*, a lyrical *Andante con moto* featuring an oboe solo, a chorale for full brass choir and an intriguing march in 5/4 meter. The composer was for some years a member of the faculty at the University of Wichita and principal violist in the Wichita Symphony.

DICHOTOMY

White

In effect, this work is more than a single dichotomy or "division into two parts", for the principle is used with respect to tempi, dynamic contrast, and in the scoring for opposing groups of instruments. It is set in a traditional slow-fast-slow formal design with a quiet opening and conclusion. The composer, a faculty member at DePauw University, studied with Herbert Elwell, Howard Hanson and Vincent Persichetti, all of whom have contributed works to past programs of the Band, and with Bernard Rogers, whose *Three Japanese Dances* are heard later in the program.

THREE SHORT PIECES FOR EUPHONIUM

Gower

These miniatures briefly explore the technical and tonal resources of this traditionally band instrument. They are in marked contrast to the customary repertoire of bravura theme-and-variations solos so often performed on the instrument. The accompaniment is for a small wind ensemble of eleven voices, some of which are doubled or, in the case of the B flat clarinet part, played by five musicians. Gordon Adnams, the soloist and arranger of the accompaniment, is a senior student in Instrumental Music Education in the Faculty of Music.

SUITE FRANCAISE

Milhaud

Milhaud wrote of this suite: "The *Suite Française* was originally written for band. The parts are not difficult to play either melodically or rhythmically and use only the average ranges for the instruments. For a long time I have had the idea of writing a composition fit for high school purposes and this was the result. In the bands, orchestras and choirs of American high schools, colleges and universities where the youth of the nation are found, it is obvious that they need music of their time, not too difficult to perform, but, nevertheless keeping the characteristic idiom of the composer.

City. Although not strictly programmatic in character, the score is somewhat episodic and, as indicated by the subtitles of the four sections, suggests the varying moods of the child's reaction to her world. The composer is now on the faculty of the University of Calgary.

THREE JAPANESE DANCES

Rogers

Rogers composed his *Three Japanese Dances for Orchestra* in 1933. It received its first performance under the direction of Howard Hanson at the Fourth Annual Festival of American Music at the Eastman School of Music where the composer taught for many years. When he was approached to make a band version for the Eastman Wind Ensemble, he responded with considerable enthusiasm and he has produced a vivid score for modern band which reveals its capacity for nuance and delicate shading, for bold effect and rich sonority.

Portions of the composer's program notes for the orchestral version apply equally to the band setting. "Two aspects of oriental expression have held a strong appeal for me: the Bible (both Testaments) and the arts of China and Japan . . . Among my works based on Eastern sources are *The Song of the Nightingale* and *Three Japanese Dances*."

"The latter arises from my response to the art of Japanese wood block masters, particularly Hiroshige, Hokusai, and Sharuku. The subtle art of 'omission', the elegance and aristocracy, the freedom and invention within a formal scheme, the reticence and high mastery of these artists command my admiration and have impelled me to imitate these qualities in music . . . I have tried to suggest such qualities: the 'flatness' and clear, cool colourings, the aloof figures and frozen attitudes . . . There are no actual pictorial models. The three pieces are merely acts of fancy."

"In the first, a *Dance with Pennons*, the colouring is cool and gay, vernal and naive. Young girls weave to and fro casting ribbons of silk. The second is a *Dance of Mourning*. The dancer is clad in white (the colour of mourning). An elaborate group of percussion instruments combine in a complex bell sonority against a primitive motive sounded by flute and bass flute (alto flute in this performance). A dissonant mezzo voice, unaccompanied, adds a central episode:

Sometimes in wintry springs,
Frost on a midnight breath, comes to the cherry flowers
And blasts their prime;
So I, with all my powers unused on men or things,
Go down the wind to death,
And know no fruiting time.

and the first material returns. The final panel is a *Dance with Swords*, suggested by the violent, distorted actor portraits of Sharuku. The music is fiercely rhythmic, propelled by thrusting rhythms and highly coloured by percussion. (Japanese actors and dancers 'move' very little; theirs is an art of attitude and gesture.)"